Cum erubuerint infelices

For a cappella male choir in six parts

Pilar Miralles

Akademen Choral Composition Competition – 3rd Prize

May 2022

Cum erubuerint infelices

For a cappella male choir in six parts

Text: sacred source, antiphon

Durata: 4’ ca.

Latin text

Cum erubuerint infelices
in progenie sua,
procedentes in peregrinatione casus,
tunc tu clamas clara voce,
hoc modo homines elevans
de isto malicioso
casu.

English translation

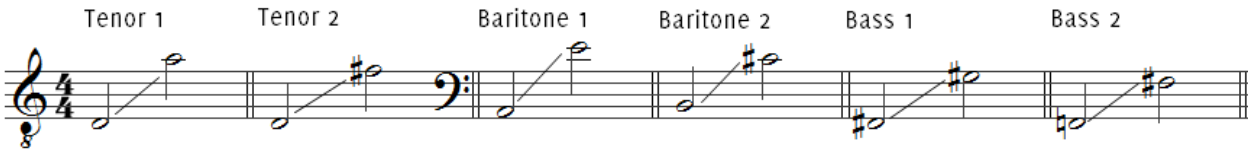
When those unhappy ones
blushed with shame at their offspring,
going forth into the fall by roaming about,
then you call in a clear voice,
raising up humans in this way
from that vicious
fall.

Concept and meaning

Cum erubuerint infelices is originally an antiphon for the Virgin Mary firstly set into music by Hildegard von Bingen (1098-1179). The setting of this text for a cappella male choir has the intention of connecting its meaning to the Akademen 185th anniversary theme: besides its religious origin, the text can draw attention to the transformation of people and societies, to a call for consciousness through education on the critical view of the world. As the antiphon narrates the *shame and horror of the unhappy ones’ fall*, the hope of raising and elevating humans emerges from a *call in a clear voice*: hope is presented here as a motor for action and change in order to transform reality, to avoid *the vicious fall*.

Voice ranges

Notice that the most extreme voice ranges are very punctual throughout the piece and not the average register of each voice:



Cum erubuerint infelices

For male voice choir in 6 parts

Pilar Miralles
Durata: 4' ca.

Always flowing and flexible

♩ = 63 ca.

Tenor 1 — *pp leggiero* — *mp* — *pp* — Cum

Tenor 2 — *pp leggiero* — *mp* — *pp* — Cum

Baritone 1 — *pp leggiero* — *mp* — *pp* — Cum

Baritone 2 — *pp leggiero* — *mp* — Cum

Bass 1

Bass 2

3

Ten. 1 — *p leggiero* — *mf* — *p* — Cum

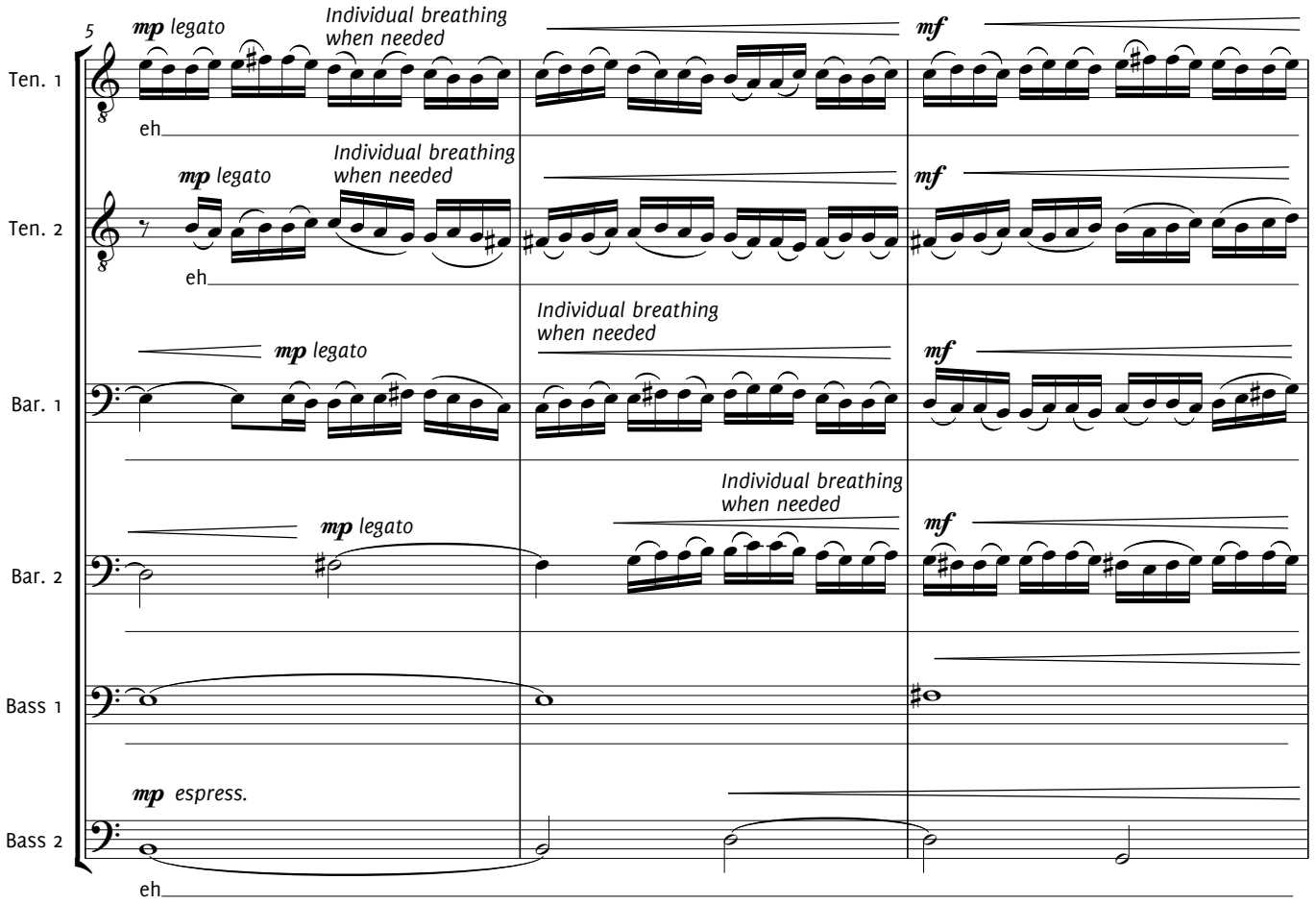
Ten. 2 — *p leggiero* — *mf* — *p* — Cum

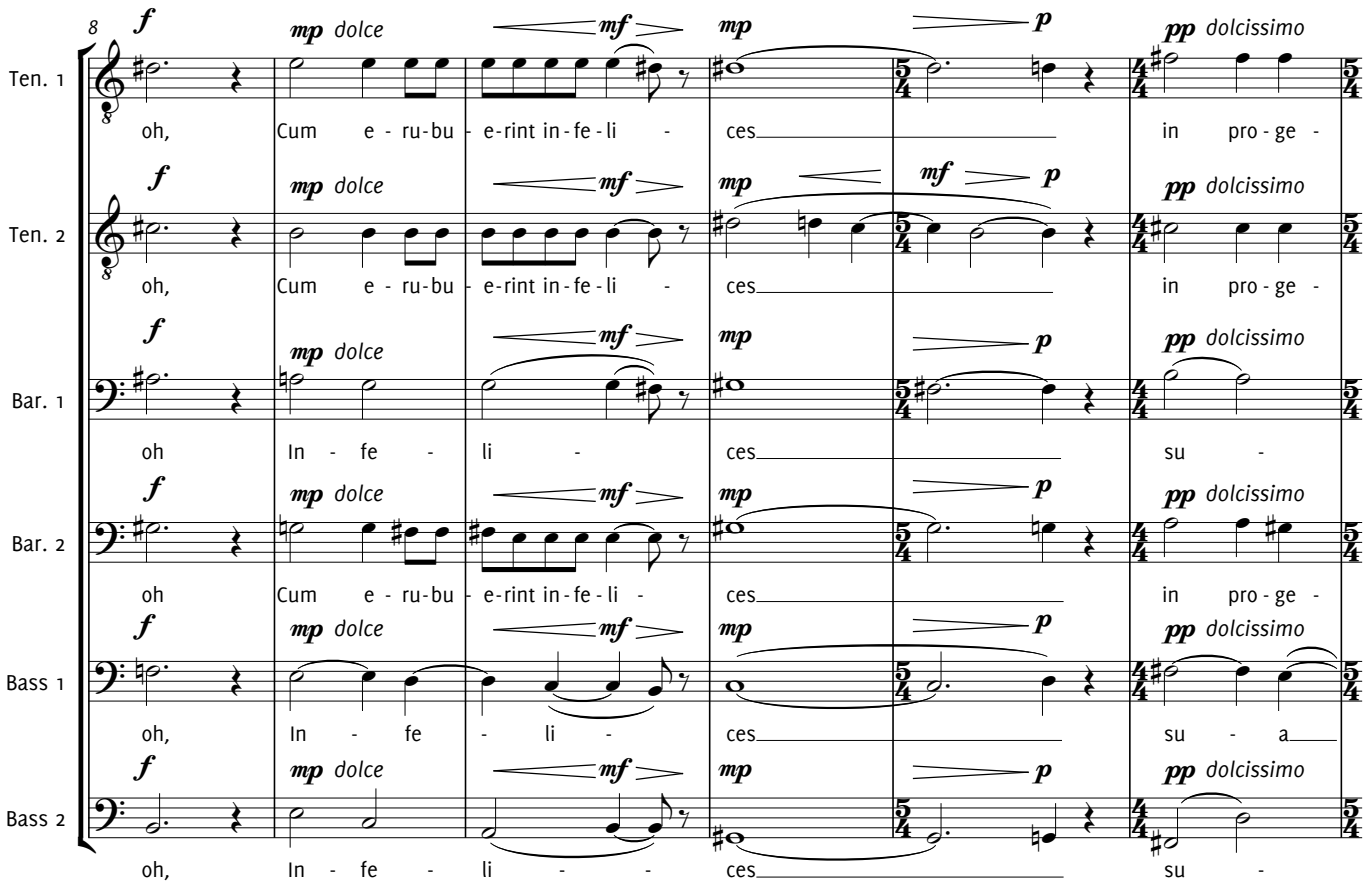
Bar. 1 — *p leggiero* — *mf* — *p* — Cum — eh

Bar. 2 — *pp* — *p leggiero* — *mf* — *p* — Cum — eh

Bass 1 — *p legato* — *mp espress.* — Cum — eh

Bass 2 — *p legato* — Cum


5
Ten. 1
mp legato
Individual breathing when needed
mf
eh
Ten. 2
mp legato
Individual breathing when needed
mf
eh
Bar. 1
mp legato
Individual breathing when needed
mf
Bar. 2
mp legato
Individual breathing when needed
mf
Bass 1
Bass 2
mp espress.
eh


8
Ten. 1
f mp dolce mf mp p pp dolcissimo
oh, Cum e - ru - bu - e - rint in - fe - li - ces in pro - ge -
Ten. 2
f mp dolce mf mp mf p pp dolcissimo
oh, Cum e - ru - bu - e - rint in - fe - li - ces in pro - ge -
Bar. 1
f mp dolce mf mp p pp dolcissimo
oh In - fe - li - ces su -
Bar. 2
f mp dolce mf mp p pp dolcissimo
oh Cum e - ru - bu - e - rint in - fe - li - ces in pro - ge -
Bass 1
f mp dolce mf mp p pp dolcissimo
oh, In - fe - li - ces su - a
Bass 2
f mp dolce mf mp p pp dolcissimo
oh, In - fe - li - - ces su -

poco rit. - - - - - - - - Poco meno ♩ = 58 ca.

14

Ten. 1 — *mp* > *pp* — ni - e su - a,

Ten. 2 — *mp* > *pp* — ni - e su - a,

Bar. 1 — *mp* > *pp* — - a., — *p legato* — pro - - - ce - — *Individual breathing when needed* — den - tes in

Bar. 2 — *mp* > *pp* — ni - e su - a, — *p legato* — pro - - - ce - — *Individual breathing when needed* — den - tes in

Bass 1 — *mp* > *pp* — *mp dolce* — pro - - - ce - den - - tes in

Bass 2 — *mp* > *pp* — *mp dolce* — - a, — pro - - - ce - den - - tes in

17

Ten. 1

Ten. 2

Bar. 1 — pe - re - gri - na - - ti - o - ne ca - - -

Bar. 2 — pe - re - gri - na - - ti - o - ne ca - - -

Bass 1 — pe - re - gri - na - - ti - o - ne ca - - -

Bass 2 — pe - re - gri - na - - ti - o - ne ca - - -

poco accel. - - -

Animato ♩ = 69 ca.

20

Ten. 1

mf *f* — *espress.* — *ff*

ca - sus, tunc tu cla-mas cla-ra vo - ce, hoc mo - do ho - mi - nes e - le - vans e -

Ten. 2

mf *f* — *espress.* — *ff*

ca - sus, tunc tu cla-mas cla-ra vo - ce, hoc mo - do ho - mi - nes e - le - vans e -

Bar. 1

mf — *f espress.* — *ff*

sus, tunc tu cla-mas cla-ra vo - ce, e - -

Bar. 2

mf — *f espress.* — *ff*

sus, tunc tu cla - mas vo - ce, e - -

Bass 1

mf — *f espress.* — *ff*

sus, cla - ra vo - ce e - le -

Bass 2

mf — *f espress.* — *ff*

sus, cla - ra vo - ce e - le -

poco rit. - - - - - - -

Grave ♩ = 50 ca.

24

Ten. 1

f — *p dolce* — *mp* — *p*

le - - vans, tunc tu cla-mas cla-ra vo-ce, e-le-vans, e - le-vans, e - le-vans,

Ten. 2

f — *pp dolce* — *mp* — *p*

le - - vans, m e - le - vans,

Bar. 1

mf — *pp dolce* — *mp* — *p*

- le - - vans, m e - le - vans,

Bar. 2

mf — *p*

- le - vans,

Bass 1

mf — *p*

vans,

Bass 2

mf — *pp*

- vans,

Tempo primo ♩ = 63 ca.

30

Ten. 1 — *pp dolcissimo* — *p* — *pp* — *pp leggiero* — *mp*

de is - to de

Ten. 2 — *pp dolcissimo* — *p* — *pp* — *pp leggiero*

de is - to de

Bar. 1 — *pp dolcissimo* — *p* — *pp* — *pp leggiero*

de is - to de

Bar. 2 — *pp dolcissimo* — *p* — *pp* — *pp leggiero*

de is - to de

Bass 1 — *pp dolcissimo* — *p* — *pp*

de is - to

Bass 2 — *pp dolcissimo* — *p* — *pp*

de is - to

34

Ten. 1 — *pp* — *p leggiero* — *mf*

is - - - - -

Ten. 2 — *mp* — *pp* — *p leggiero*

is - - - -

Bar. 1 — *mp* — *pp* — *p leggiero*

is - - -

Bar. 2 — *mp* — *pp* — *p leggiero*

is - -

Bass 1 — *p legato*

de

Bass 2 — *p legato*

de

36

Ten. 1

p - - *mp legato* to *Individual breathing when needed*

Ten. 2

mf *p* - - - *mp legato* to *Individual breathing when needed*

Bar. 1

mf *p* - - - - to *mp legato* *Individual breathing when needed*

Bar. 2

mf *p* - - - - to *mp legato* *Individual breathing when needed*

Bass 1

mp espress. is - - - - - - to

Bass 2

mp espress. is - - - - - - to

39

brief pause

Poco meno ♩ = 52 ca.

Ten. 1

mf *f* - - *mp sempre dolce* tunc tu cla - mas

Ten. 2

mf *f* *mf* *mp* su, *p sempre legato* tunc tu cla - mas

Bar. 1

mf *f* *espress.* *mf* *mp* ma-li-ci - o-so ca - su, *p sempre legato* tunc tu cla - mas

Bar. 2

mf *f* *espress.* *mf* *mp* ma-li-ci - o-so ca - su, *p sempre legato* tunc tu cla - mas

Bass 1

f *espress.* *mf* *mp* ma-li-ci - o-so ca - su, *mp sempre dolce* tunc tu cla - mas

Bass 2

f *espress.* *mf* *mp* ca - su, *mp sempre dolce* tunc tu cla - mas

simile

44

Ten. 1: *mp* cla - ra vo - ce | *p* hoc mo - do

Ten. 2: *p* cla - ra vo - ce | *pp* hoc mo - do

Bar. 1: *p* cla - ra vo - ce | *pp* hoc mo - do

Bar. 2: *p* cla - ra vo - ce | *pp* hoc mo - do

Bass 1: *mp* cla - ra vo - ce | *p* hoc mo - do

Bass 2: *mp* cla - ra vo - ce | *p* hoc mo - do

rit. - - - - - - - - **Grave** ♩ = 48 ca. **molto rit.** - - - lunga

48

Ten. 1: *p* ho - mi - ni - des | *pp* eh | *ppp dolcissimo* e - le - vans.

Ten. 2: *pp* ho - mi - ni - des | *pp* < *p* > *pp* eh | *ppp dolcissimo* e - le - vans.

Bar. 1: *pp* ho - mi - ni - des | *pp* eh | *ppp dolcissimo* e - le - vans.

Bar. 2: *pp* ho - mi - ni - des | *pp* eh | *ppp dolcissimo* e - le - vans.

Bass 1: *p* ho - mi - ni - des | *pp* eh | *ppp dolcissimo* e - le - vans.

Bass 2: *p* ho - mi - ni - des | *pp* eh | *ppp dolcissimo* e - le - vans.